Geud Man of Ballingigh

(Good Man of Balingee – hard g)

This dance probably originated in England, being first printed in the 10th edition of Playford in 1698. It was introduced at College of the Pacific Folk Dance Camp by Ralph Page of Kene, New Hampshire, who taught it in his New England contra dance class.

MUSIC:
Record: HMV – Geud Man of Ballingigh No. 10621.
World of Fun 120 – Geud Man of Ballingigh

FORMATION:
Cpls in a set as for a contra dance. Line of M facing line of W, ptrs facing each other at not more than arm length’s distance. M L, shoulder twd music. There should be at least 4 cpls, not more than 8 or 10 cpls, 6 being ideal. Cpls numbered 1 and 2, beginning with cpl closest to music, which is the head of the set.

STEPS
Walk *, set, 4-ct turn

STYLING:
Set: Small light leap to R with R, placing wt on R ft; step L, R in place, shifting wt each time. Same steps beginning L ft to L.

4-ct Turn: CW turn with 4 steps, beginning R ft and describing small arc or circle, ending to face ctr of set.
Free hand is held in relaxed pos at the side, body erect but not stiff, in English country dance styling.

MUSIC 6/8

MEASURES

INTRODUCTION

1-4 Bow to ptr on meas 3 and 4.

Pause

PATTERN

1-4 Cpls 1 join inside hands as they walk down the set and below the next cpl, beginning with R ft. Separate, M walking around No. 2 M and W around No. 2 W, and back to place. 8 walking steps for entire fig.

5-8 Adjacent No. 1 M and No. 2 M, standing close to each other, walk between ptrs and separate, each walking around own ptr, M 1 turning L, and M 2 to R and back to place, 8 walking steps for entire fig.
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PROGRESSION

At completion of dance the first time, each cpl. has progressed one place, cpl. 1, traveling down the set, cpl. 2 up the set. Dance is then repeated with new adjacent cpl. Note that although cpl. at head of set is immediately active at beginning of dance, cpl. arriving at head of set in progression will remain inactive for one entire sequence before becoming cpl. No. 1. As No. 1 cpls. arrive at feet of set, they remain inactive for one entire sequence before becoming cpl. No. 2. This applies to any number of cpls. in set. However, at beginning of dance, if there is an odd number of cpls. in the set or if cpl. No. 1 is cpl. at head of set, the dance is immediately active at beginning of dance, cpl. arriving at head of set in progression will remain inactive for one entire sequence before becoming cpl. No. 1.

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